

PRESENTATION OF THE BIENNIAL FOTO/INDUSTRIA 2017

Inauguration 12 October in Bologna
14 exhibitions in 14 symbolic venues of the city

Inauguration 12 October 2017 in Bologna
> Exhibition at MAST from 12 October 2017 to 7 January 2018
> Exhibitions in the city centre from 12 October to 19 November 2017
Free admission

The world of work in all of its forms, focused on the themes of Identity and Illusion in photography, is at the heart of this third edition of the Foto/Industria Biennial in Bologna. The festival, promoted and produced by the MAST Foundation and directed by François Hébel, will take the form of fourteen exhibitions on view from 12 October to 19 November at 13 historic locations in the city centre and at MAST.

Following the great success of the last edition, the 2017 programme confirms the intention of the MAST Foundation to offer cultural initiatives of the highest level to an increasingly varied and enthusiastic public and the will of the city of Bologna to promote artistic activities linked to the tradition and history of industry.

“Bologna is a city of culture and art, the seat of the oldest university in the western world, an authentic gem still hidden in the heart of Italy,” declares Matteo Lepore, city councillor for the economy and promotion of the city, tourism and international relations. “Our cultural treasures are conserved in the many museums in the medieval city centre and the metropolitan area, in the permanent collections and in temporary exhibitions. In this context, Foto/Industria is as precious as a diamond, an outstanding event that adds additional lustre to the cultural proposals of our territory every two years. We are happy to present Bologna together with the MAST Foundation and its impressive biennial programme, an ideal occasion to invite you all to visit the regional capital of Emilia Romagna.”

“In a world undergoing continuous transformation, Foto/Industria and the MAST Foundation wish to draw attention to the challenges and the history of production and work, combining the pleasure of photography with the sensitive glance of the artists and sustaining a genuine policy of original exhibitions” explains François Hébel, Artistic Director of Foto/Industria. This third edition of Foto/Industria touches on two themes: it demonstrates that the identity of the greatest photographers can be fostered by projects realised for industry and that photography, in its subjectivity, can apply illusion to the world of work and production.

A rich programme of events, including conferences, guided tours, video projections and educational activities will accompany the exhibitions during the entire festival.

We wish to thank the artists, collectors and institutions that will host the exhibitions of Foto/Industria Bologna 2017.

Press office

press@fondazionemast.org
Claudine Colin Communication
Thomas Lozinski
28 rue de Sévigné, 75004 Paris
thomas@claudinecolin.com
Tel. +33 (0)1 42 72 60 01

FOTO/INDUSTRIA BOLOGNA '17 – PRESENTATION

GIADA MICHETTI, PROJECT MANAGER OF FOTO/INDUSTRIA

I am very pleased to talk to you, in my role as Project Manager, also on behalf of Isabella Seràgnoli and of the MAST Foundation, about such a prestigious and stimulating event as Foto/Industria 2017, the Biennial of Photography on Industry and Work and its roots in the past.

The MAST Foundation is a non-profit institution founded in 2013 with the inauguration of its building erected on a dismantled industrial area next to the facilities of one of the Coesia Group companies.

MAST, an international cultural centre, strongly supported and headed by Isabella Seràgnoli, was conceived as connecting place between industrial culture and the community. Not only a multifunctional laboratory for experimenting with new models of corporate welfare, but also open to the city in the light of entrepreneurial responsibility which starts from the company, but goes further.

Technology, innovation, mechanics, entrepreneurship and labour production features that have always characterized the Emilia-Romagna region, are also in harmony with MAST, both in the expressions of corporate welfare and the educational and cultural initiatives it promotes. With this objective, an emphasis has been placed on the documentary and artistic dimensions of photography narrating the multitude of expressions related to work.

The interest in the theme of industrial and work photography was developed by Isabella Seràgnoli, Chairman of the Coesia Group, before the MAST Foundation was created, when she coordinated the creation of an archive of the Coesia Group enterprises. It conserves a body of iconographic documentation including early twentieth century photographs on glass plate. It was the inventorying of the archive that inspired the creation of a section in MAST dedicated to the study and exposition of photographic images regarding work that today leads to such varied expressions in the exhibitions displayed in the PhotoGallery.

Urs Stahel was appointed curator with the cultural vocation of documenting the world of work from the twentieth century to our time. The archives and the collection of the MAST Foundation soon began to expand and now consists of a documentary repertory comprising several thousand works, by specialists of industrial imagery who have captured fundamental moments in the evolution of the productive system, by the great narrators of our era and by photographers with important documentary experience.

Today, the MAST PhotoGallery is the only institution in the world dedicated to a photographic genre which is focused on industrial civilization and during the 2017 Biennial it will host the important monographic show dedicated to Thomas Ruff, curated by Urs Stahel.

Foto/Industria, the Biennial, was conceived and founded to expand and share in the historic centre of Bologna, the oldest part of the city, this special entrepreneurial and cultural concept, which rotates around work and its expressions starting from the suburban area of the city where there are still industrial districts and dwellings for labourers, where urban regeneration is also obtained thanks to projects like the MAST.

Encouraging a dialogue among diverse collections whether public or private; showing monographic exhibitions for the first time; opening corporate archives; stimulating comparisons, curiosity and interest; mobilizing civic museums, bank foundations and institutions to introduce the general public to the great wealth of a photographic subject that follows the fate of man's eternal work; and sparking the same passion in visitors: these were the motivations for the birth of MAST and the PhotoGallery.

All this amounts to creating a lively, temporary community that actively participates and renews itself every two years with the same desire for cultural interaction and the same force of narration in the images.

This has been the main principle of the project since the first edition in 2013.

With the Biennial and its numerous collateral initiatives, the mission of the Foundation takes on the connotation of an artistic and creative declaration that, on the one hand, is intended to consolidate attention on productive contexts and therefore to seek a sense of belonging to the city, also through the industrial identity of its territory, which is an essential and absolutely unique presence in the Italian panorama.

On the other hand, the MAST Foundation wishes to give a voice to the images to promote Bologna as the contemporary and dynamic protagonist of worldwide photography focusing on industry and work.

Thus, in addition to a permanent space in the MAST building dedicated to images that narrate work, every two years we produce the Biennial in Bologna. In the intentions of the Foundation and the Artistic Director, François Hébel, it must propose an exclusive and original review in the worldwide context of festivals, exhibitions and shows regarding photographic images. The Biennial also serves to open the city to the discovery of its historical venues, and to the culture of artistic photographic expression.

In recent years, we have been overcome by the uninterrupted flow of information, our vision is cluttered by the frenetic multiplication of images and our attention is wasted on insignificant fragments of details. While photography contributes, on one side, to the production of this outpouring of data, on the other, it withdraws from the current state of confusion and stops time by forcing us to concentrate on a specific instant. This activates a reflection that contributes to decoding the world we live in.

In 2016, approximately two trillion photos were taken with smartphones to share a moment, while the photographic language continues to evolve. However, fixing the gaze on the stories, the memories, the narrations, and on the formal and artistic values of professional photographers, is a different matter.

It is our event, now in its third edition, that brings the great photographers to Bologna, allowing us to discover their most important and original projects, their unique way of seeing, their extraordinary capacity to examine the relationship between man and work in its social, economic, political and geopolitical, philosophical, spiritual implications.

FOTO/INDUSTRIA BOLOGNA '17 – INTRODUCTION

IDENTITY AND ILLUSION

FRANÇOIS HÉBEL, ARTISTIC DIRECTOR OF FOTO/INDUSTRIA

This third edition of Foto/Industria touches on two themes: it will demonstrate that the identity of the greatest photographers can be fostered by projects realised for companies and that photography, in its subjectivity, can apply illusion to the world of work and production.

Identity

For a long time, the world of industry has opened its doors to photographers whose fame has entitled them to *carte blanche*. They turn their special glance toward the area of production and work where access is controlled. They show us what we are generally not invited to see, men and women at their workplaces, sophisticated machines and modified landscapes.

Their demands and their talents enable them to transcend the subject; they surpass it to add some bits to the collection of rare, magic moments that create a work of art.

This edition will demonstrate this through an original selection of works by Alexander Rodchenko, on loan from the Museum of Photography in Moscow; an exceptional exhibition of 30 years of industrial landscapes by Czech photographer Josef Koudelka, a member of Magnum Photos; and the best corporate images produced by American photographer Lee Friedlander during his career.

Three masters of photography encounter here the private and often specialised worlds of production, finding original visual inspirations even if they work on commission. While their identity might seem to be diminished, it is instead reinforced.

Illusion

Illusion is a fundamental component of the photographic act. The realm of work and production provides a site that heartens photographers and collectors.

The Artur Walther Foundation proposes two series from its collection. *The Making of Lynch*, a photographic album from the start of the twentieth century, is a real treasure that documents, like a time-lapse sequence, a coal-mining town that sprang up overnight at the start of the energy revolution in the United States. *American Power* by American photographer Mitch Epstein illustrates how energy production is now omnipresent in the landscape a century later. In both cases, the photographic eye plays with space or time to create an astonishing foreshortening. French photographer Mathieu Bernard-Reymond cuts himself off from reality and uses his own images of energy production sites as raw material that he transforms by means of an algorithm.

The abstract compositions he obtains leave some doubt about what is real, while glorifying the material thus fashioned.

The gigantic scale and the apparent insignificance of man in such spaces make it difficult to believe the reality of the photographs by another French author, Vincent Fournier, about the preparation of spacemen or about humanoid robots.

On the other hand, the damning proof assembled by Catalan photographer Joan Fontcuberta, concerning the Soviet cosmonaut who was supposed to set foot on the moon before the American Neil Armstrong and whom the western world has never heard anything about, leave one speechless.

Michele Borzoni has traced a path to illustrate the new face of the service society that Italy too has become. His photographs examine the interiors of the immense twenty-first century work spaces such as distribution centres, call centres, recruitment, and so forth.

The *Mechanism* series by Swedish photographer Mårten Lange, explores the exteriority of immense cities and contemporary work spaces, and uses a minimalist language to convey their solitude. In his *Machine* series, he also analyses the complexity beyond comprehension of sophisticated laboratory devices.

Detective movies are the main inspiration source of the photo-reportage by Yukichi Watabe, as the Japanese photographer followed an inspector conducting a criminal investigation in the field in Tokyo right after the end of the Second World War.

John Myers speaks to us with melancholic tones about the lost illusions in the West Midlands, the cradle of the industrial revolution, after the transformation of the nation by Margaret Thatcher. In the heart of the Black Country, the brick houses that have known iron, coal and fire await their turn for conversion to the service society.

Mimmo Jodice, famous for his plastic, timeless photographs, exhibited in the most important collections, here reveals a lesser known facet of his work: his militancy during the 1970s. A committed participant of the great social movements, he photographed children at work in the streets of Naples. Published in militant journals, fortunately, this violent and unjust reality has since evolved. He contributed to making an illusion come true.

This third edition mixes different genres, periods and aesthetics to offer a true panorama of photography and its interpretation today. The exhibitions will be presented in the historical buildings of the city centre and the magnificent PhotoGallery of MAST. They will be accompanied by numerous events, guided tours, conferences and video projections during the entire period of the biennial.

In a world undergoing continuous transformation, Foto/Industria and the MAST Foundation wish to draw attention to the challenges and the history of production and work, combining the pleasure of photography with the sensitive glance of the artists and sustaining a genuine policy of original exhibitions.

FOTO/INDUSTRIA BOLOGNA '17 – EXHIBITIONS

THOMAS RUFF

CURATED BY URS STAHEL

JOSEF KOUDELKA

30 YEARS OF INDUSTRIAL LANDSCAPES

LEE FRIEDLANDER

AT WORK

SPUTNIK: THE ODYSSEY OF THE SOYUZ II

CURATED BY JOAN FONTCUBERTA

ALEXANDER RODCHENKO

*INDUSTRIAL WORLD THROUGH THE EYES OF ALEXANDER RODCHENKO,
IN THE COLLECTION OF THE MULTIMEDIA ART MUSEUM, MOSCOW (MAMM)*

MIMMO JODICE

THE MILITANT YEARS

**LANDSCAPE OF AMERICAN POWER:
PHOTOGRAPHY FROM THE WALTHER COLLECTION**

*THE MAKING OF LYNCH
MITCH EPSTEIN: AMERICAN POWER*

JOHN MYERS

THE END OF MANUFACTURING

MICHELE BORZONI

WORKFORCE

MÅRTEN LANGE

MACHINA & MECHANISM

VINCENT FOURNIER

PAST FORWARD

MATHIEU BERNARD-REYMOND
TRANSFORM

YUKICHI WATABE
STAKEOUT DIARY

CARLO VALSECCHI

THOMAS RUFF (GERMANY)
EXHIBITION CURATED BY URS STAHEL

Thomas Ruff is the type of artist who is a researcher, an image demiurge, who sees the camera as more than simply an optical mechanical recording device, but rather as a powerful image creation machine with which – depending on the requirements, the criteria, the selected recording system – he can transform the elements of reality into a new visual material. As if playing his way through the scales on a keyboard, Ruff works the photographic genres, creates portraits, urban night scenes, images of the sky, landscapes, press images with press clippings, ideal images and catastrophe images with jpgs, photograms with a virtual dark room – switching between being an archivist and a photographer, being a collector and a creator of raw data in order to finally pour them out into frequently large-format panel images. Michael Stoeber uses the terms body machines, machine bodies, desire machines, computer (machines), sex machines to express the relationship between human and machine and Ruff's art as an image and thought machine. An image machinery that incorporates and transforms the found, collected or generated raw materials of the first, second and third reality and then lets them flow into large framed surfaces as a hybrid between "dream and nightmare, reality and illusion, evidence and secret" – or, as in the photograms, simulates and generates them completely as new, totally virtual.

Ruff's "Machine" images stand at the centre of the MAST exhibition. Around them and grouped among them are the "Night" images, "Houses," "Other Portraits," "Jpgs," "Photograms," and "Negatives". All these photographic works will come together in a powerful choir of voices thematising machines and energies.

Thomas Ruff was born in Zell am Hamersbach (Germany), in 1958. He lives and works in Düsseldorf. Between 1977 and 1985 he studied photography with Bernd and Hilla Becher at the Kunstakademie in Düsseldorf.

In 1999 the Academy offered him a chair in photography: from 2000 to 2006 he found himself managing the former "Becher class," the so-called "School of Düsseldorf," one of the most significant groups in contemporary photography.

As a whole, his work is directed towards the exploration of the medium's potential, the status of photography, in association with a particular theme: the paradigm of portrait photography, the idea of architectural representation, the exploration of the world through infrared technology, the possibilities and distortions of digital photography with its clearly visible pixel weave.

Ruff often draws on photos of current events and archive images: his re-elaborations of photographs of Mars taken from the NASA archives are an example.

JOSEF KOUDELKA (CZECH REPUBLIC, naturalized FRANCE)
30 YEARS OF INDUSTRIAL LANDSCAPES

Celebrated as one of the greatest masters, photographer Josef Koudelka is a radical man without concessions or an establishment.

Aged 29, after quitting his life as an aeronautical engineer, he never accepted commissions. He thus wanted to avoid to justify himself to anyone, having to cover only the expenses for his cameras, films and photographic works.

He made himself known with his book about gypsies in Czechoslovakia and Romania in the 1960s, published after he had to escape to the West because of his no less famous photos of the invasion of Prague by the tanks of the Warsaw Pact in 1968. When he left his homeland, he undertook a long journey, the photos of which formed another celebrated book, *Exiles*.

His work, the fruit of his solitary and unfettered wandering, is characterised by great drama, which is a reminder that he began by photographing the theatre of Bertolt Brecht and Franz Kafka.

At the end of the 1980s, he completely overturned his approach to photography and turned most of his attention to landscapes that he photographed with a large panoramic camera. He accepted various invitations extended to him, particularly in France, from the DATAR territorial mission, from the Usinor/Sollac steel manufacturer and from the Transmanche mission. He always demanded the privilege of visiting the sites before accepting the assignments and the right to be completely autonomous in the realisation of the images.

Back in his own country after the Velvet Revolution, he went to the “Black Triangle” corner of Bohemia, devastated by mining operations, and then began a tour of the limestone mills of the Lhoist group. In these grandiose sites, he found material for an extraordinary collection of new and spectacular graphic constructions, in a format that few photographs can compare to. Beyond their powerful solemnity, these images examine the massive transformation of the landscape generated by the industrial revolution. In his introduction to the book *Black Triangle*, playwright and former Czech president Vaclav Havel wrote: “Man is not an omniscient master of the planet who can get away with doing whatever he likes and whatever may suit him at the moment.”

For the first time, his best industrial landscape photos are reunited at Foto/Industria. There will be 40 magnificent prints in the format of almost three metres width. Today, Josef Koudelka is applying himself to rediscovering the beauty of the Greek and Roman world through the vestiges in the Mediterranean basin.

Josef Koudelka was born in 1938. Czech, naturalised French, based in Paris and in Prague, he joined Magnum in 1971.

Having studied engineering at the Technical University in Prague, he worked as an aeronautical engineer, while photographing theatrical productions and gypsies in Czechoslovakia. His coverage of the invasion of Prague by Russian tanks in 1968 was awarded, the next year, the 1969 Robert Capa Gold Medal under the name of "Prague Photographer." It was only 16 years later, after his father died, that his photographs were credited with his name.

In 1970, he became stateless and sought asylum in England. An exhibition at New York's Museum of Modern Art was dedicated to him in 1975, the year his book *Gitans* (Gypsies) was released, followed by *Exils* in 1988.

In 1986, he participated in the DATAR project documenting the urban and rural landscapes of France. He started using a panoramic camera and in 1990 he returned to Czechoslovakia for the first time and photographed one of the most devastated landscapes of Central Europe, the "black triangle." As a result of his work dealing with his concern for how contemporary man has influenced the landscape he released the book *Chaos* in 1999.

In 2006, the first retrospective book, released by Robert Delpire, came out in France and 7 other countries. In 2008, *Invasion Prague '68* was published in 13 countries. In 2011, a revisited version of the book *Gitans* was re-edited from the original 1968 dummy. The same year, the exhibition *Invasion Prague '68* was presented for the first time in Moscow.

Josef Koudelka received a number of awards, including the Grand Prix National de la Photographie in France (1987), the Henri Cartier-Bresson award (1991) and l'ICP Infinity Award (2004).

LEE FRIEDLANDER (USA)

AT WORK

Lee Friedlander is certainly one of the most influential American photographer of the mid 20th century. Well known for being prolific recording the American social and urban landscape and Jazz musicians, he is one of the rare photographers of his generation to present as a personal project works assigned by companies and curators inside the private world of big corporations. They show America at work over 16 years as from 1970's in various locations: factories, offices, telemarketing centres... Friedlander kept total artistic freedom and one can recognize his very personal aesthetic in these various domains of activity. Beyond the quality of the photographs, this testimony also represents a unique memory on work practices, tools, relationships in the working environment.

Lee Friedlander was born in 1934. He is widely celebrated as a photographer of the urban, social, and natural landscape. With an ability to organise a vast amount of visual information in dynamic compositions, Friedlander has made humorous and poignant images.

His work has encompassed such diverse subjects as television sets in lonely motel rooms; self-portraits; the street; nudes; and images from the inside of his car. Friedlander is also recognised for a group of self-portraits he began in the 1960s, reproduced in *Self Portrait*, an exploration that he turned to again in the late 1990s, and published in a monograph by Fraenkel Gallery in 2000.

In 1967 Friedlander's work was included in the highly influential "New Documents" exhibition, curated by John Szarkowski at the Museum of Modern Art in New York. His work has been the subject of approximately 50 monographs.

SPUTNIK: THE ODYSSEY OF THE SOYUZ II

CURATOR BY JOAN FONTCUBERTA (SPAIN)

With all the documents gathered by researchers and historians, the Sputnik Foundation is revisiting one of the most startling cases in the history of space exploration. It was the time when the United States and the USSR were locked in a race against the clock in the conquest of the Moon, in which political pressure took precedence over technological certainties.

On October 25th, 1968 Soyuz 2 was launched from the Baikonur Cosmodrome. On board were cosmonaut pilot colonel Ivan Istochnikov and the dog Kloka. For reasons that still remain unclear, the cosmonaut disappeared during the mission. A malfunction caused the crucial docking manoeuvre between Istochnikov and the twin shuttle Soyuz 3 to fail. When communication with Soyuz 2 was restored a few hours later the capsule showed the impact of a small meteorite and Istochnikov had disappeared. Whether it was an accident or sabotage, the Politburo did not wish to admit to the unfortunate loss of a man in space. The official version was that Soyuz 2 was a totally automated spacecraft with no crew on board.

Any sign of the presence of Istochnikov would have been awkward for the credibility of this story, so the archives were interfered with. History was rewritten for obscure “reasons of State.” The reality went beyond the most fantastical science-fiction story.

It was not until much later, with the fall of Communism and the Glasnost that followed it, that the secret documents were declassified. Many images depicting episodes from the life, training and mission of Istochnikov then came out into the open and contributed to a reconstruction of this chain of events in an extraordinary chapter which still seems absolutely incredible today.

ALEXANDER RODCHENKO (RUSSIA)

*INDUSTRIAL WORLD THROUGH THE EYES OF ALEXANDER RODCHENKO,
IN THE COLLECTION OF THE MULTIMEDIA ART MUSEUM, MOSCOW (MAMM)*

The Institute for Artistic Culture was founded in Bolshevik Russia in 1920. Alexander Rodchenko took an active part in the work of this institute and devised the slogan “ART IN PRODUCTION.” He headed the metalwork faculty at the institute. Another slogan put forward by Rodchenko for the institute’s activities was “Long live production!”

Production and all related work processes were the new religion of Soviet modernism.

The constructivist Alexander Rodchenko created art objects that were to play a functional part in everyday life. From 1923, when he took up photography, he turned his camera to everything associated with production, often using the resulting material for his celebrated photomontages. Faith in production and the constructive transformation of life was a shared belief among all those working in the Russian Avant-garde. The rhythms of the movement of machines and mechanisms fascinated the Russian modernists, whose work looked towards the future.

Rodchenko, for whom the future was the meaning of life and activity in the present, wrote: “I am so interested by the future that I want to see it immediately, a few years ahead.”[1]

While photographing production, Rodchenko developed a special aesthetics. Unexpected foreshortening and diagonal compositions intensified the dynamics of the frame, and allowed the static image to convey the speed and magical beauty of rhythmic movement. Large-scale perspectives gave the leading role to the production process itself and to the images of people participating in that process.

Literally everything provided material for Rodchenko’s photographic features on labour and production processes: car assembly at the AMO plant, generators at the MoGES power plant, new constructivist buildings erected in the Soviet Union by modernist architects in the 1920s, the manufacture of light bulbs, newspaper production at a printing press, etc.

Alas, the dreams of the Russian avant-garde very soon came into conflict with the reality of how life and production were developing in the land of the Soviets. The constructivist Rodchenko dreamed of free creative labour by proletarians working for the glory of the future, and in 1933 he was sent to make a photo report on the prisoners who built the White Sea Canal (one of the largest camps of Stalin’s Gulag).

Rodchenko was never a prisoner in the Gulag, but persecution against him started in the early 1930s. The experiments of the Russian Avant-garde came to an end in 1932, with the Decree on Socialist Realism as a single form obligatory for Soviet culture in general, for painting, literature, music, theatre, cinema, and photography.

[1] Rodchenko A.M, *Opyty dlya budushchego*, Moscow, GRANT, 1996

Alexander Rodchenko is one of the leading figures in the Russian Avant-garde movement: artist, photographer, designer, teacher, member of groups Bespredmetniki (Non-Objective artists), Constructivists, LEF (Left Front of Art), October, member of the Union of the artists since 1932.

According to his concept, art was a sort of invention of new forms and techniques. In 1917-1918 he explored the plane as visual form. In 1919 texture was the main subject of the series of paintings "Black on Black." He was an active figure in the Russian Constructivism. As a teacher his main goal was to teach how to design everyday transformable multifunctional things. He actively used photomontage as an illustrative medium in books, magazines and advertising. Together with Majakovsky (who was the author of the texts) he created about a hundred posters and advertising materials for many firms.

In 1924 he took up photography. As an abstract artist, he used his formal and compositional skill for developing the visual language of Modern photography and he introduced the experience of the Western Modernist photography in the USSR. In 1931, he was, together with Boris Ignatowich and Eleasar Langman, one of the organisers of the photogroup October, famous for its experimental modernistic tendencies. In 1928 and 1931 he was sharply criticised for his "formalism." He changed to a more pictorialistic style of photographs in the late 1930s and 1940s.

From 1937, the apogee of the Stalinist repressions, Rodchenko was beginning to lose assignments for the Soviet press. He was practically unemployed from the 1940s onwards, and in 1951 he was expelled from the Union of artists, which completely deprived him of the right to work and participate in artistic life. After the death of Stalin in 1955 Rodchenko was rehabilitated as a member of the Union of artists, but died shortly afterwards, in 1956. To the end of his days Alexander Rodchenko was never allowed a solo exhibition of his work.

MIMMO JODICE (ITALY)
THE MILITANT YEARS

Mimmo Jodice is an internationally known photographer, famous for his painstakingly detached work about the city, art and antiquities. His profound Neapolitan culture and the delicacy of his gaze led him, from the 1960s, to be acknowledged as a photographer with a plastic approach, distant but gentle, for whom the doors of the great collections and museums were soon flung open.

He is less well known for his politically inspired work of the 1970s. The social movements that were shaking the world at that time, especially in Italy, were a strong attraction for Jodice. While he was conducting his personal research, he also put his expert glance at the service of the militant press of the Left to show working conditions, especially child labour, which was very common at the time.

Seeing these photographs is shocking today and shows us how far we have come. It was only forty years ago and such situations still exist in many countries today. This transformation, thanks to the mobilization that prevailed at the time, also demonstrates that photography can play the militant role of witness in the labour ambit.

A hidden facet of a generous and rightly famous photographer will be revealed at Foto/Industria.

Mimmo Jodice lives in Naples, where he was born in 1934. A producer of avant-garde photography since the 1960s, he was a tireless leading figure in the cultural debate that led to the growth and subsequent establishment and recognition of Italian photography on an international scale.

In the early 1960s, he began experimenting with photographic materials and codes, using the medium as a creative, rather than descriptive, tool.

During those years, Jodice was in close contact with the most important artists of the Neo Avant-garde, and dedicated himself increasingly to creative photography, producing conceptual works.

In 1970, he was invited to teach experimental courses at the Fine Arts Academy of Naples, where he then taught photography until 1994.

The first exhibition of his work was held at the Palazzo Ducale in Urbino in 1968. In 1980, he published *Vedute di Napoli*, in which he embarked on a new exploration of reality, working to define a new kind of urban space and landscape and choosing the subtly visionary, rather than documentary, point of view with distant metaphysical ancestry that became his trademark. This project signalled a definitive turn in his visual language.

In 1985, he began a long, in-depth exploration of the myth of the Mediterranean. In 2016, the Museo Madre in Naples held his biggest and most complete retrospective to date, curated by Andrea Viliani.

LANDSCAPE OF AMERICAN POWER PHOTOGRAPHY FROM THE WALTHER COLLECTION

“Landscapes of American Power: Photography from The Walther Collection” explores the effects of American industrialisation of the past century. The exhibition examines how two photographers, at two ends of a hundred-year period, have documented the struggle to capitalise on energy resources and their transformative effects on the American landscape.

The Making of Lynch (1917-1920) is an early vernacular photograph album which documents the rapid construction of a coal-mining town and industrial infrastructure in the verdant mountains of eastern Kentucky, showing the extraordinary changes wrought on this idyllic rural American landscape.

Central to the exhibition are twelve large-scale colour photographs from Mitch Epstein’s acclaimed documentary series *American Power* (2003-2009), which chronicles the production and consumption of energy in North America.

THE MAKING OF LYNCH

This moving and unique, homemade presentation album uses straightforward black-and-white photographs to capture the before-and-after transformation of a coal-rich valley in Harlan County, Kentucky. The images, which were taken by a professional photographer, are a rare record of the two-year building of the town of Lynch, including the construction of a school, a hospital, a post office, and workers’ housing, as well as the mining infrastructure required to extract coal from the surrounding mountains. These documents of accelerated town-building are juxtaposed with scenes of the hand-hewn rural cabins and bucolic mountain scenery that they replaced.

MITCH EPSTEIN: AMERICAN POWER

“The series began in 2003, when Epstein was commissioned to photograph in Cheshire, Ohio – a town that had been thoroughly contaminated by the American Electric Power Company. Confronted with a massive cleanup and potential lawsuits, the company purchased the town for a lump-sum payment of \$20 million dollars, and began demolishing homes and relocating residents. Having witnessed that event, Epstein embarked upon an unprecedented five-year journey crisscrossing the country, visiting 26 states, in search of the sources and consequences of energy production, from nuclear-power plants and hydroelectric dams to solar panels and windmills.”

Brian Wallis

*“American Power began when I went to Cheshire, Ohio to photograph a town that had been bought out by American Electric Power. The townspeople had been complaining of toxic contamination by the local coal-fired plant and had agreed to leave town, keep silent, and never sue AEP. Eighty-year-old Boots Hern refused to sell. She set up surveillance cameras in her window and hid a gun in her recliner to ward off corporate bullies that, she told me, came round to pressure her. It was when I returned home to New York, and couldn’t get Boots out of my mind, that I decided to begin *American Power* in order to understand how energy functioned: who owned it, who and what got hurt by it, who profited from it, and how would this effect America’s future?”*

These photographs are formal and political provocations, but they are also highly personal testimonies. I visited Americans impacted by energy production and those whose jobs relied on it; clean energy entrepreneurs, off-the-grid renegades, and the Pentagon. I photographed energy used for basic survival and to keep the lights on in Las Vegas. Made in 26 states, this work questions the psychology of being an American today, but also long ago, when citizens ventured West bearing the philosophy of manifest destiny. The photograph of the Hoover Dam, for example, suggests the monumental achievements of the past; at the same time, the receding water level of Lake Mead signals the realisation that resources are finite. Landscape functions as a repository for human enterprise, and expresses, often painfully, its ramifications.

During the five years I worked on this series, I encountered harassment from local and federal law enforcement agents for photographing corporate and governmental energy sites, even from a distance and while standing on public property. These pictures embody the tension and fear I felt contending with the ramped-up law enforcement established after 9/11 under the Bush-Cheney administration. A project that began about energy thus quickly became about power in all its dimensions.”

Mitch Epstein

Mitch Epstein was born in Holyoke, Massachusetts, in 1952. He helped pioneer fine-art colour photography in the 1970s. His work is in numerous major museum collections, including NY’s MoMA, SFMOMA and Tate Modern, London.

In 2017, Epstein exhibited the series “Rocks and Clouds” at Galerie Thomas Zander, Cologne, Les Filles du Calvaire, Paris & Yancey Richardson, NYC; and “Mitch Epstein: Free of Charge” at Andreas Murkudis, Berlin. Solo museum exhibitions include Fondation A Stichting, Brussels (2013) and Kunstmuseum, Bonn (2011).

The Walker Art Center commissioned and premiered a theatrical rendition of *American Power* (2013), which Epstein and cellist Erik Friedlander performed with projected photographs, video, original music, and storytelling.

Epstein's books include *Rocks and Clouds* (2017); *New York Arbor* (2013); *American Power* (2009); *Recreation: American Photographs 1973-1988* (2005); *Family Business* (2003), all Steidl publications.

Among his awards are the 2011 Prix Pictet and 2008 Berlin Prize.

ABOUT THE WALTHER COLLECTION

The Walther Collection is dedicated to researching, collecting, exhibiting, and publishing photography and video art. Since opening to the public in 2010, the collection has grown to become one of the most important holdings of contemporary African and Asian photography and video art, American vernacular imagery, and nineteenth-century photographs and books from Europe and Africa. The collection presents exhibitions and public programs at a three-gallery museum campus in Neu-Ulm, Germany, and a Project Space in New York.

Organised in collaboration with leading international curators, the collection's exhibitions endeavour to create dynamic juxtapositions by artists whose contributions to photography significantly expand the history of the medium. The collection's established publishing series with Steidl, complementing the exhibitions program with extensive catalogues and monographs, is informed by comprehensive research by acclaimed writers, critics, and art historians. Recognized as a leading institution in the study and presentation of African photography, The Walther Collection presents various thematic and monographic shows in New York, large-scale annual exhibitions in Germany, as well as traveling exhibitions around the world.

JOHN MYERS (UK)
THE END OF MANUFACTURING

“These photographs were taken between 1981 and 1988 in a part of England known as the Black Country. Famous as the workshop of the world, the small towns of Lye, Brierley Hill, Cradley Heath and the area around the Round Oak Steelworks enjoyed a world-wide reputation for making things from metal.

Changes occurred in the early 1980s, hitting metal manufacturing particularly hard. This period saw a record number of factory closures and high levels of unemployment. The changes were rapid and irreversible.

Factories either closed completely or realigned their business model to warehousing, retailing components that had been produced overseas. The landscape of manufacturing that in this part of the UK had been part of the Industrial Revolution since the nineteenth century disappeared. Foundries, forges and steelworks not easily transformed into industrial units or office spaces, quickly morphed into housing, enterprise zones or retail parks.

Round Oak Steelworks that closed in 1984 became the site for The Merry Hill shopping Centre. Much of the surrounding area became one of the UK's first Enterprise Zones – criticised then and subsequently for replacing skilled employment in metal manufacture with relatively unskilled and lower paid employment in the distributive and retail sectors.

I can't remember why I took the photographs initially. Clearly the distress, upheaval and economic chaos of the early 1980s was sufficient in itself – but it has only been recently, when finally I had the 600+ negatives from this period scanned, that I began to realise that in their modest and incomplete way these photographs capture one of the major changes to British landscape and society in the last half of the twentieth century: the end of manufacturing and the emergence of the world of warehousing, logistics, retailing and tarmac.”

John Myers

John Myers (1944) was born in Bradford and was best known in the 1970s for his portraits of Middle England that were presented at the “Serpentine 73” exhibition, London, in 1973. Trained as a fine artist, Myers began taking photographs in 1972 and spent the next sixteen years documenting life in the small suburban town where he lived (and still lives).

His photographs of televisions, substations and urban photographs (known collectively as “Boring Photographs”) date from the early 1970s and re-emerged into the artistic mainstream through their first exhibition at the Ikon Gallery, Birmingham in 2011-2012. Along with portraits from the 1970s this body of work has subsequently featured in solo exhibitions at the Gallery of Photography, Dublin, 2014, and the University of Hertfordshire, 2016-2017.

Myers' photographs of industry occupied him from 1980 until 1988. Taken using a 5 x 4 Gandolfi plate camera, only a handful of the negatives were printed in the 1980s. The full set of nearly 600 5 x 4 negatives were scanned in March, 2016. They capture the end of the manufacturing environment in the industrial heartland of the West Midlands and the beginnings of a new landscape.

He was awarded the first Arts Council of Great Britain prize for publishing *Middle England* (1974). In 1976 he curated "Seeing the Unseen: The High Speed Photography of Dr. Harold E. Edgerton," the first exhibition in Europe devoted entirely to the work of the inventor of single and multi-flash stroboscopic photography.

His publications include *John Myers Middle England* (2011) and *The World is not Beautiful* (2017).

MICHELE BORZONI (ITALY)

WORKFORCE

“Workforce is an ambitious documentary project that attempts to draw a composite picture of Italy’s current labour landscape, in the framework of the recent global economic recession. Due to its structural weaknesses, Italy’s is one of the European Union Member States worst hit by the crisis. Since the strong contraction experienced in 2009, Italy’s economy has shown no clear trend of recovery. An estimated 3.5 million jobs have been lost since 2008 and the country’s unemployment rate has risen from 6,7 to 11,9 percent.

An impoverished population is now facing a very uncertain future, as labour protection decreases, enterprise costs remain very high and unregulated or illegal work is on the rise, fuelled by corruption and desperation.

It is the author’s intention to present Italy as a case-study that illustrates not only the effects of the economic downturn on labour, but also how the crisis has noticeably accelerated a set of changes that had been detectable throughout the European Union for decades. These include growing labour insecurity, the deterioration of the old manufacturing sector, the constant rise of the service sector, the automation of production and services, the challenges on local production posed by a globalised economy and the impact of intense migration fluxes from developing countries.”

Valentina Tordoni

Michele Borzoni was born in 1979 in Florence, Italy. He graduated in 2006 at the International Center of Photography in the Documentary Photography and Photojournalism Program in New York. In 2006 he attended the Eddie Adams Workshop, Barnstorm XIX.

He has been awarded with the First Prize Yann Geffroy Award 2007 for his work *Srebrenica, struggle for justice*, the New York Times Scholarship for ICP students, and in 2009 he received the Tierney Fellowship.

He is one of the founders of the collective TerraProject Photographers, with whom he has been working since 2006. In 2010 he received the First Prize in the People in the News Singles category of the World Press Photo Award and in 2012 he was selected by Photo District News as one of the PDN “30 new and emerging photographers to watch.”

From 2006 he has been working with Italian and international magazines among which “Time,” “International Herald Tribune,” “Newsweek,” “M Magazine,” “D,” “Vanity Fair,” “Elle,” “Io Donna,” “Marie Claire France,” “Internazionale,” “L’Espresso,” “Financial Times Magazine,” “Monocle,” “Geo,” and others.

MÅRTEN LANGE (SWEDEN)
MACHINA & MECHANISM

Mårten Lange works in series. Each one develops a specific language, leading the audience through the artist's visual grammar. Two series have been selected for Foto/Industria 2017: *Machina* and *Mechanism*.

Machina (2007) gathers images of nuclear physics, microscopy and nanotechnology research labs. Through this series, Lange reveals the technological sublime and transcends science into poetry. Fascinated by the sophistication and ingenuity of machines, he shows with how increasing complexity they become a chaotic nonsense. The sequence, put together according to a complex plan, often looks organic, like metallic jungle plants.

Mechanism (2017) is a melancholic series of black-and-white photographs that form a sci-fi story about contemporary life. Bringing together images made in multiple cities, the work deals with themes of technology, surveillance and urban society. Lange attempts to trace the effects of technological developments on human experiences, using architectural tropes to build a narrative loaded with the threats and promises of the future. Cutting back and forth between close-up views and cityscapes, *Mechanism* offers a filmic sequence of photographs that is at once affective and estranging.

Mårten Lange was born in 1984 in Gothenburg, Sweden. He studied photography at the University of Gothenburg and the University for the Creative Arts in Farnham, United Kingdom. His books include *The Mechanism* (MACK, 2017), *Citizen* (Études Books, 2015) and *Another Language* (MACK, 2012), as well as a number of self-published books among which *Chicxulub* (2016) and *Machina* (2014; 2007).

He was the recipient of the Hasselblad Victor Fellowship in 2015. Recent exhibitions were hosted at the Robert Morat Galerie in Berlin, Landskrona Museum and Galleri Charlotte Lund in Stockholm.

VINCENT FOURNIER (FRANCE)

PAST FORWARD

Passing from a documentary style to images that always set the scene, Vincent Fournier explores fiction as if it were a parallel reality. His work proposes a journey through one of the most representative utopias of the twentieth and twenty-first centuries: the space adventure, futuristic architecture, artificial intelligence, etc. In these imaginary archives, memory works in both directions – or as the White Queen says, in *Alice in Wonderland*, “in the past, but also in the future.” It is a world where one remembers what has not yet happened, what will happen tomorrow.

Fournier’s founding body of work is *Space Project*, a tour around the world of the most emblematic space research centres that have aroused the ghosts and stimulated the most ardent hopes of a whole generation. Artificial intelligence and robotics are his other playing field with a good take on humanoid robots and the humorous dialogues between man and his cybernetic double. The outcome of great preparation and a certain feeling for opposites, his photographs are poetic and meticulous, calmly nourished by cinematic and literary inspirations. “I never try to congeal the sense of my photographs and I want to leave the interpretation open-ended, suspended between two poles that are often opposites: documentary and fiction, sense and nonsense, live and artificial.”

Vincent Fournier was born in Ouagadougou, Burkina Faso, in 1970. His work explores science-fiction and great utopian stories. After being awarded a diploma in both sociology and visual arts, he studied at the National School of Photography in Arles and obtained his diploma in 1997. He has participated in numerous international solo and group exhibitions such as “Print the Alive,” Centre Pompidou, Paris, 2017; “The Universe and Art,” The Mori Art Museum, Tokyo and ArtScience Museum, Singapore, 2016-2017; “Hello, Robot,” Vitra Museum, Weil-am-Rhein and MAK Museum, Vienna; “Bio-Design,” the Netherlands Architecture Institute, Rotterdam, 2014; “Alive,” EDF Foundation, Paris, 2014; “Space Odyssey 2.0,” Z33 Contemporary Art, Hasselt; “Past Forward,” Les Rencontres d’Arles, 2012. Several of his works can be found in public and private collections, such as the Metropolitan Museum of Modern Art (New York), the LVMH Contemporary Art Collection (Paris), the MAST Foundation (Bologna), Science Gallery (Dublin), Collection Domaine des Etangs, Primat/Schlumberger (Massignac). Vincent Fournier lives and works in Paris.

MATHIEU BERNARD-REYMOND (FRANCE)

TRANSFORM

Transform was created from images taken by Mathieu Bernard-Reymond in the French hydro-electric power stations along the Rhine and the nuclear power plant at Fessenheim. The notions of production and transformation command both the functionality of the photographed places and the process of creating the images. The framing of the shots taken on site were the object of many variations, passing from documentary architectural views to negatives modified in postproduction, finally mutating into abstract images. In this final stage of their evolution, there is no doubt regarding the photographic origin of the images, but their precise nature is also to approach a mixture of the pictorial and digital domains.

The creative process is thus in itself a sort of “production machine” of the most abstract works and the photographs are the elements of raw material that feed it.

These industrial spaces, always mysterious to the public, leave the hands of the author in the form of disconcerting works of art, where identifiable figurative elements appear regularly. The exhibition is original in that it reveals the various stages of creation in a display obtained through superimpositions.

Photographic campaign based on a concept by Emeline Dufrennoy, a La Chambre coproduction, Musée EDF Electropolis, with the support of the EDF Foundation.

Mathieu Bernard-Reymond was born in Gap, France, in 1976. He graduated from the Institute of Political Studies in Grenoble (France) and from the Photography School of Vevey (Switzerland). His work uses landscape, architecture and data as building blocks for a constantly renewed poetic language. For him, photography is a tool to create strange realities, to give birth to possible worlds. His digital approach allows him to stage data as well as the tangible world. He received several prizes (Fondation HSBC for Photography 2003, Rencontres d'Arles 2005, Paris-Photo 2006, Arcimboldo 2009) and published two books to date: *Vous-êtes ici* (Actes-Sud, 2003) and *TV* (Hatje Cantz, 2008). His images can be found in numerous public and private collections like Musée Nicéphore Niépce (France), Musée de l'Elysée and Fonds National pour l'Art Contemporain (France). He is a member of the European collective Piece of Cake.

YUKICHI WATABE (JAPAN)
STAKEOUT DIARY

Yukichi Watabe is the first Japanese photographer to have obtained authorisation to accompany the police to document a criminal investigation, “the dissected body.”

On 13 January 1958, some human remains (two phalanges, a nose and a penis) were found in an oil tank not far from lake Sembako. The next day the police found a cadaver corroded by acid. The affair, which seemed banal at first, stagnated. Two investigators were dispatched from Tokyo to assist the local police. Invited to follow the chief inspector Tsutomu Mukaida, in his work Watabe leads the observer behind the scenes of a sordid news story and lifts the veil on a universe stamped with the aesthetics of a film noir. The subject of the reportage was not the murderer or the victim, but the investigation itself. Tsutomu Mukaida plays the role of protagonist, followed in his daily peregrinations by the photographer.

Tokyo of the 1950s had rarely been revealed before that day. We discover a devastated landscape, ravaged by the traumas of defeat and occupation. Despite economic growth, the Japanese were scarred by the wounds of the Second World War. Many suffered physical and moral destitution. Watabe gives us access to one of the periods with the greatest number of sordid crimes and child abductions. More than a simple open door to the investigation, these images have an extraordinary documentary value and illustrate daily postwar life in Japan.

Yukichi Watabe was born in 1924 in Sakata (Yamagata Prefecture) in the North of Japan. In 1941 he was in Tokyo where he worked in a factory assembling Bell 16mm projectors. He trained as a photographer at Tokyo Koga-sha, a publisher known for the fine quality of its publications. During the Second World War, he followed the air force for two months and, in 1946, published his first series of photographs in the Sun Photo News, *Repatriate Train*, which illustrated the return of war veterans and Japanese refugees to his home town of Sakata. Later, he assisted the famous photographer Tamura Shigeru and published his photographs in magazines such as “Fujin Gaho” and “Sekai Gaho.” He began his career as a press photographer in 1950 and covered most of the important historical and political events in Tokyo. His photos appeared in specialised magazines such as “Gendai,” “Bungei Shunju,” and “Chuo Koron.”

In 1958, Watabe obtained authorisation to follow the police in one of its investigations, a fact that would be the origin of his *Stakeout Diary* reportage. He published a selection of images in the “Nippon” magazine that were also included in the collection of Tokyo images published by the Japanese professional photographers association (Nihon Shashinka Kyokai).

In the 1960s, his colour photography was influenced by numerous trips to Africa and Europe. In 1989, he received the Higashikawa Prize, the most prestigious Japanese photography award, and, in 1992, the government awarded him the Purple ribbon medal for the whole of his work.

CARLO VALSECCHI (ITALY)

Carlo Valsecchi is one of Italy's most prominent industry photographers. His large-format works from factories in Italy, Argentina, Mexico and other countries reveal an artist who is rigorously committed to form, detail and a unique chromatism: in the photographs created with his view camera, he reduces the colours, decreases their density, thus abstracting from concrete, sharp-detail reproduction. This results in large-scale works that, like autonomous images, transcend the reproduced subject and become symbols of technological development.

In this project, commissioned by Philip Morris, Valsecchi was given carte blanche to narrate the construction of the biggest Italian factory built in the last 20 years, a facility in the outskirts of Bologna that represents the worldwide state-of-the-art in production technology and innovation. His photographs are like sculptures of a “science and industrial fiction,” caught in a futuristic perspective between metallic gleams and luminous glows, a high-tech world that increasingly determines our everyday life.

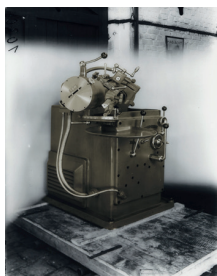
Carlo Valsecchi was born in Brescia in 1965. He lives and works in Milan. In 1992 his work was selected for the Venice Biennale of Architecture and subsequently he started exhibiting in Italy and abroad. His photographs were displayed in many institution all over Europe: Italian Cultural Institute, New York, 1999; Peggy Guggenheim Foundation, Venice, 2000; Galerie 213, Paris, 2001; Studio Casoli, Milan, 2001; Semaines européennes de l'image – Le bâti, le vivant, Luxembourg, 2002; GAMeC, Bergamo 2003; “A ferro e fuoco,” Triennale, Milan, 2006; Paris Photo, Statements, Paris, 2007; “Past, Present, Future”, Highlights from the UniCredit Group Collection, Bank Austria Kunstforum, Vienna, 2009; “Lumen”, a mid-career retrospective, Musée de l'Elysée, Lausanne, 2009, exhibited at Walter Keller Gallery, Zurich, 2009, and Galleria Carla Sozzani, Milano, 2011; “San Luis,” Museo MART, Rovereto, 2011; 54. Venice Biennale, Italian Pavillion, selected by Norman Foster, Venice, 2011; “Subverted,” Ivorypress, Madrid, 2012; “Landmark: The Fields of Photography,” Somerset House, London, 2013; “Mare Nostrum,” Walter Keller Gallery, Zurich, 2013; Roberto Coda Zabetta and Carlo Valsecchi, Case Chiuse di Paola Clerico, garage Soccol, Milan, 2015.

With his book *Lumen*, Hatje Cantz 2009, he obtained The German PhotoBook of the Year Prize 2010.

FOTO/INDUSTRIA BOLOGNA '17 – IMAGES

1. Thomas Ruff

01



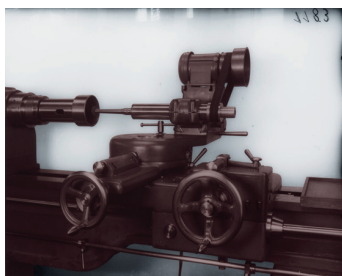
Thomas Ruff

1030, 2003

C-print, Diassec Face

© Thomas Ruff, by SIAE 2017

02



Thomas Ruff

1183, 2004

C-print, Diassec Face

© Thomas Ruff, by SIAE 2017

2. Josef Koudelka

01



Josef Koudelka

France, 1987

© Josef Koudelka / Magnum Photos

02



Josef Koudelka

Italy, 2004

© Josef Koudelka / Magnum Photos

Photos can be published only within information and news regarding FOTO/INDUSTRIA

3. Lee Friedlander

01



Lee Friedlander

Cray, 1986

© Lee Friedlander, courtesy Fraenkel
Gallery, San Francisco

02



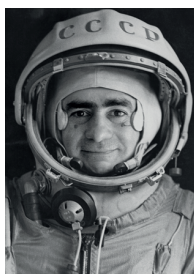
Lee Friedlander

Boston, 1986

© Lee Friedlander, courtesy Fraenkel
Gallery, San Francisco

4. Joan Fontcuberta

01



Portrait of colonel Ivan Istochnikov

02



Ivan and Kloka in his historical EVA
(extra-vehicular activity)

Photos can be published only within information and news regarding FOTO/INDUSTRIA

**5.
Alexander
Rodchenko**

01



Alexander Rodchenko

AMO Factory. Moscow, 1929
Collection of Multimedia Art Museum,
Moscow / Moscow House of Photography
Museum

02



Alexander Rodchenko

Wood factory "Vakhtan." Nijny Novgorod
region, 1930
Collection of Multimedia Art Museum,
Moscow / Moscow House of Photography
Museum

**6.
Mimmo
Jodice**

01



Mimmo Jodice

Festival dell'Unità, Napoli, 1976
Unity Festival, Naples, 1976
© Mimmo Jodice Archivio

02



Mimmo Jodice

Napoli, 1973
© Mimmo Jodice Archivio

Photos can be published only within information and news regarding FOTO/INDUSTRIA

7. The Walther Collection

Mitch Epstein

01



Mitch Epstein

Amos Coal Power Plant, Raymond, West Virginia, from "American Power," 2004
C-print

Courtesy the artist and The Walther Collection

02



Mitch Epstein

BP Carson Refinery, California, from "American Power," 2007
C-print

Courtesy the artist and The Walther Collection

7. The Walther Collection

The Making
of Lynch

01



Unknown Photographer

First Car of Coal, Lynch KY, Nov 1 1917, from "The Making of Lynch. Harlan Co., Kentucky, United States Coal & Coke Co. Incorporated," 1917

Gelatin silver print mounted on paper in album
Courtesy The Walther Collection

02



Unknown Photographer

May 1 1920, from "The Making of Lynch. Harlan Co., Kentucky, United States Coal & Coke Co. Incorporated," 1917-1920

Gelatin silver print mounted on paper in album
Courtesy The Walther Collection

Photos can be published only within information and news regarding FOTO/INDUSTRIA

8. John Myers



John Myers

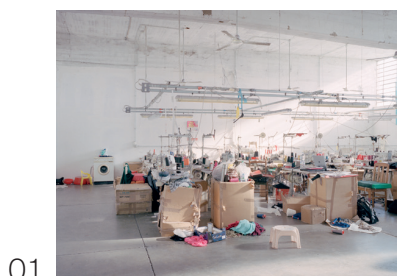
Female Brick worker, William Mobberley
Brickworks, Kingswinford, 1983
© John Myers



John Myers

New Industrial Estate, Lye, 1981
© John Myers

9. Michele Borzoni



Michele Borzoni

Chinese textile workshop seized from
Prato Municipal Police.
© Michele Borzoni/TerraProject



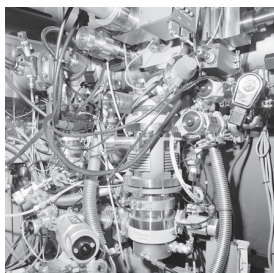
Michele Borzoni

Open competitive examination for
recruitment of 40 historians at the Ministry
of Heritage and Cultural activities.
1550 people applied for the exam which
took place in the new Fiera di Roma.
© Michele Borzoni/TerraProject

Photos can be published only within information and news regarding FOTO/INDUSTRIA

10. Mårten Lange

01

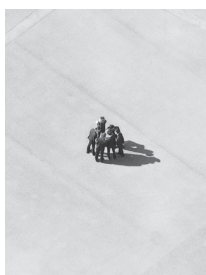


Mårten Lange

07-8-18-3, from the series "Machina,"
2007

© Mårten Lange

02



Mårten Lange

Circle of men, from the series
"The Mechanism," 2017

© Mårten Lange

11. Vincent Fournier

01



Vincent Fournier

Ergol #12, S1B clean room,
Arianespace, Guiana Space Center
[CGS], Kourou, French Guiana, 2011

© Vincent Fournier

02



Vincent Fournier

Murata Boy #1, Murata Head Office
Building, Nagaokakyo-shi, Kyoto, Japan,
2010

© Vincent Fournier

Photos can be published only within information and news regarding FOTO/INDUSTRIA

**12.
Mathieu
Bernard-
Reymond**

01



Mathieu Bernard-Reymond
Seuil (Kembs), from the
Transform: Power series, 2015
© Mathieu Bernard-Reymond

02



Mathieu Bernard-Reymond
Transformation (Turbine 144,
Marckolsheim), from the
Transform: Power series, 2015
© Mathieu Bernard-Reymond

**13.
Yukichi
Watabe**

01



Yukichi Watabe
© Yukichi Watabe
in)(between gallery Paris & roshin books
Tokyo

02

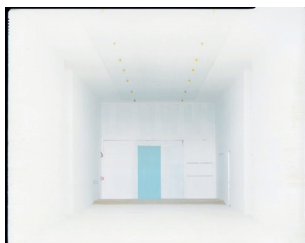


Yukichi Watabe
© Yukichi Watabe
in)(between gallery Paris & roshin books
Tokyo

Photos can be published only within information and news regarding FOTO/INDUSTRIA

**14.
Carlo
Valsecchi**

01



Carlo Valsecchi

01000 Crespellano, Bologna, IT, 2016
C - print

02



Carlo Valsecchi

01001 Crespellano, Bologna, IT, 2016
C - print

Photos can be published only within information and news regarding FOTO/INDUSTRIA

FRANÇOIS HÉBEL – BIOGRAPHICAL NOTES FOTO/INDUSTRIA ARTISTIC DIRECTOR

François Hébel
French, 59 years of age.

Artistic director collaborating with photographers for 37 years.

Artistic director of *Mois de la Photo du Grand Paris* (April 2017).

Member of the scientific committee, Museo di Fotografia Contemporanea of Milan (2017).

Director and co-founder of the biennial Foto/Industria (Bologna, Italy) since 2013.

Artistic director of the Fiaf Gallery, the gallery of the *Institut français/Alliance française* of New York (2015 to the present).

Member of the development committee, Fondation Henri Cartier-Bresson, Paris (since 2015).

Co-curator of the Changjiang International Photography & Video Biennale (April 2015).

Former director of the Rencontres d'Arles (1986, 1987 and 2001-2014).

Co-founder of Photo Spring in Beijing (2010-2013).

Former vice president of the Corbis agency (2000-2001).

Former director of Magnum Photos Paris et International (1987-2000).

Former director of the FNAC store galleries (1983-1985).

Producer and curator of numerous exhibitions; author of books, educational projects, lectures, projections, and stage events worldwide.

URS STAHEL - BIOGRAPHICAL NOTES MAST PHOTOGALLERY CURATOR

Urs Stahel (born 1953 in Zurich) studied German Literature, History and Philosophy at the University of Zurich. He then worked as Editor of both the ethnographic magazine *Der Alltag* and the art magazine “*du*”, and as a freelance curator.

He achieved a milestone as co-founder of the Fotomuseum Winterthur. In cooperation with the publisher Walter Keller and the sponsor George Reinhart he created one of the world's most important spaces for photography and successfully managed it for 20 years.

In 2013 he resigned from his position as Director and has since worked primarily as Curator of the new MAST institution in Bologna and the Fotofestival Mannheim-Ludwigshafen-Heidelberg Autumn 2015. He has also worked as an author and consultant, and as lecturer for the ZHdK Zurich and the University of Lucerne.